

There exist many point of view to the interconnection of these terms. Some scientists claim that the concept is wider than the lexical meaning, the others claim that the concept sorts with the word in one if its meanings, the others claim that the word with the meaning is a part of a concept, the others claim that the concepts are the notions which sort with the meanings. Also there is an opinion, that "concept", "notion", "meaning" – are terms of different sciences. Concept and notion are regarded as parallel terms, as they refer to different sciences (the notion – is a term which refers to logic and philosophy, whereas the concept refer to mathematical logic, cultural studies, cultural linguistics, cognitive linguistics). At the same time the similarity of the inner form of these three terms is noted.

In such a way there is no univocal answer to the question "What is "a concept"?" The research area is too wide. It is uncertain as it leans against the sensible perception, individual experience and point of view of a person. We assume that the existence of different world pictures, conceptspheres influence the fact that the "concept" is not strictly defined.

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**COMMON AND DISTINCTIVE FEATURES OF NARRATION
IN 'THE CATCHER IN THE RYE' BY J.D. SALINGER,
'ON THE ROAD' BY J. KEROUAC AND 'NAKED LUNCH' BY W.S. BURROUGHS**

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The ideas set forth in 'The Catcher in the Rye' by J.D. Salinger, which are reflected in the most remarkable Beat-generation works by J. Kerouac and W.S. Burroughs, are researched in this article. The main ideas explored in J.D. Salinger's work (a carefree attitude to life, a tendency to describe events taking place here and now, an interest in a person's inner world, rejection of conformity) are found in novels by Kerouac and Burroughs. A desire for freedom of self-expression incarnates in an artistic experiment with the image of the narrator and the structure of narration in the novels 'On the Road' and 'Naked Lunch'.

The 1950's is the time of Beat-generation literature in the USA. A number of works that contained an innovative, rebellious, non-conformist view of the American reality appeared during this period. The most remarkable beatniks' prosaic works were 'On the Road' by Jack Kerouac published in 1957 and 'Naked Lunch' by William Seward Burroughs published in 1959.

In the book 'A History of Literature. Foreign Literature: from Its Origins to the Present Days' by V.A. Lukov, Jerome David Salinger's novel, 'The Catcher in the Rye' published in 1951, is characterized as a literary work that "immediately precedes the appearance of Beat literature" [1, p. 403]. Also, in volume fifteen of 'Encyclopedia for Children' dedicated to world literature, it is stated, "The rebels of 50's and 60's – beatniks – believed in Salinger's novel as if it were gospel, but the author publicly announced contempt for beatniks" [2, p. 554].

On the other hand, in the work 'Seymour: an Introduction' (1965) Salinger calls representatives of countercultures "the Beat and the Sloppy and the Petulant, the chosen cultists, all the lofty experts who know so well what we should or shouldn't do with our poor little sex organs, all the bearded, proud, unlettered young men and unskilled guitarists and Zenkillers" [3, p. 203].

American researchers of Beat-generation literature such as J. Chiardi and M. Theado do not claim Salinger's novel influenced Kerouac and Burroughs, but write about the influential role of Henry Miller's novels, the novel 'Go' by John Holmes [4, p. 658] and the allegory 'The Pilgrim's Progress' by John Bunyan [5, p. 11]. Taking all the opinions into account, it is possible to compare Salinger's novel 'The Catcher in the Rye' and the most famous Beat generation novels.

N. Mankovskaya in the book 'Aesthetics at the turn of cultural traditions' writes, "it is not an exaggeration to say that experimenting is not just a part but the essence of their creation" [6, p. 240]. The researcher mentions such experiments as 'automatic writing' used by Kerouac and the 'cut-up method' used by Burroughs. Mankovskaya compares Kerouac's style with a jazz jam, "J. Kerouac – a great fan of Charley Parker

and Lester Young – in some extent imitates the manner of jazz improvisations building the stream of words as equal phrasal rhythms like in be-bop” [6, p. 248]. The researcher also writes that Burroughs’s usage of editing is based on his desire to ruin the canonical linear narration and draw a more fragmentary artistic reality which is considered by the writer to be more similar to the way a man perceives objective reality. The beatniks’ artistic experiments are seen by Mankovskaya as a way of ruining the generally accepted, classical views of a prosaic work based on the principles of a linear narration and a clear, logical plot [6].

Experiments in narration in Western literature did not begin with Beat generation writers. In J. Kerouac’s novel ‘On the Road,’ the narrator mentions the great French writer Marcel Proust, “I told her a number of things and suddenly I noticed the hush in the room and looked around and saw a battered book on the radio. I knew it was Dean’s high-eternity-in-the-afternoon Proust” [7]. It’s remarking that in ‘On the Road’ by J. Kerouac and in ‘The Catcher in the Rye’ by J. D. Salinger the narration is similar to that in ‘Swann’s Way’ by M. Proust (‘Du côté de chez Swann’, 1913).

Just like the narrator in the novel by M. Proust, in ‘The Catcher in the Rye,’ Holden Caulfield tells us about the events which happened to him in the past describing his emotional state and dreams associated with this or that event in his mind. Therefore, the external events mentioned in ‘Swann’s Way’ and in ‘The Catcher in the Rye’ are causes for the narrators to discuss their internal worlds.

In the novel ‘On the Road,’ the narrator Sal Paradise travels the USA during several years, similar to how Holden Caulfield wanders around New York during several days in ‘The Catcher in the Rye’. The impressions of their journeys are the most important aspects for both narrators but there are some common and distinctive points. On the one hand, in ‘On the Road,’ Sal Paradise is much more focused on the other characters’ internal worlds, which differs him from Holden Caulfield. For this reason, the narrator uses the reported speech or the double indirect discourse very seldomly and allows the characters to speak for themselves. The author does not try to draw the reader’s attention to Sal, who is Kerouac’s alter-ego. On the contrary, the writer focuses on depiction of the other characters’ speech and emphasizes the development of Sal’s personality under their great influence. Ken Kesey, who became the main character of Thomas Wolfe’s novel, ‘The Electric Kool-Aid Acid Test’ (1968), called those hidden motives ‘The Unspoken Thing,’ [8] which means that any definition limits the outspoken message and leads to an incorrect understanding. Thus, Kerouac uses any opportunity to reproduce the characters’ monologues and dialogues to show the peculiarities of each person’s thinking and speech manner. For this reason, the usage of the reported speech or the double indirect discourse is unacceptable for Sal and is meant to generalize and limit other person’s thought which is valuable in itself. On the other hand, ‘the unspoken thing’ is something that the novels ‘The Catcher in the Rye’ and ‘On the Road’ have in common. Salinger also uses the first-person narration and therefore nobody speaks for the protagonist. Moreover, the narrator is the main character who the author draws the reader’s attention to. We follow Holden’s story step by step and do not miss anything the character would like to mention. Salinger reproduces the certain teenager’s manner of speech which is full of slang and swearing. Holden’s speech is one more thing that differs him from all the “phonies”.

In the novel ‘Naked Lunch’ by W. Burroughs, the narrator William Lee travels searching for a drug which could help him open some new dimensions of consciousness and abandon the oppressive outside world. Burroughs creates an image of a personified narrator, who stops taking part in the action and starts to describe the observable events of the reality mixed with hallucinations. Thus, the personified subject of speech is depersonalized by the author and is turned into a neutral narrator who seems to be outside the depicted world. The introduction of the neutral narrator shows the writer is not eager to depict the individual mind of William Lee, but rather the mind of an abstract person in a state of narcotic intoxication. The desire to depersonalize the subject of the story is emphasized by an occasional usage of personal pronouns and verbs in the first-person in the narrator’s speech. It is worth noting that depersonalized mind depiction is present in such novels as ‘Ulysses’ (1918–1920, 1922) by J. Joyce, ‘Sound and Fury’ (1929) by W. Faulkner and the trilogy ‘USA’ (1930–1936) by J. Dos Passos.

In all the novels researched in this article, the narrators’ behavior is defined by their desire for freedom from the imposed ‘American Dream’ values which is the remarking feature of the 1950’s–1960’s generation. This desire is the reason for Holden Caulfield’s being strange but sincere, Sal Paradise’s refusal to limit the message and William Lee’s drug search.

In the novels ‘The Catcher in the Rye’ and ‘On the Road,’ the narrators pay attention only to those ordinary events which take place during a depicted period of time. Holden and Sal do not mention any events of the past which probably defined their present views. For example, in the first chapter of ‘The Catcher in the Rye,’ the narrator refuses to talk about his relatives and the premises of the events he is going to dwell on, “If you really want to hear about it, the first thing you’ll probably want to know is where I was born, and what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that David Copperfield kind of crap, but I don’t feel like going into it, if you want to know the truth” [9]. In J. Kerouac’s ‘On the Road,’ the narrator is a World War Two veteran and mentions this very briefly only in the second chapter: “In the month of July 1947, having saved about fifty dollars from old veteran benefits, I was ready to go

to the West Coast" [7]. Sal discusses his military experience very seldom. In order to explain this phenomenon, K. Kesey used the term 'the thing' [8], which denotes those events and actions which take place during some certain period of time and show a person's individuality or a collective 'intersubjectivity' [8]. The events which happen during the characters' trips provoke the narrators to talk about life, art, relationships, hallucinations and daydreams. Thus, for both narrators, the greatest experiences in their lives are those emotions, events and dreams which take place during the depicted period of time, but not the ordinary events which defined the way they think and behave.

In the novel 'Naked Lunch' by W. Burroughs the narration is structured with the help of editing which is used as a 'compositional principle of the whole narration' [10, p. 86], and as a stylistic device which can be the basis for a short text fragment.

In 'Naked Lunch' by W. Burroughs editing as a 'compositional principle' means that text fragments which contain different forms of narration (first-person narration, third-person narration, depersonalized narration, stream of consciousness) are mixed and create the whole text.

As a stylistic device, editing means that metaphors which are absolutely incompatible by their sense are united into a long chain of heterogeneous details. Their conglomeration imparts an extreme emotional coloring to the narration, "Powder trains burn back through pink convolutions of tumescent flesh... set off flash bulbs of orgasm... pin-point photos of arrested motion smooth brown side twisted to light a cigarette... <...>

A heaving sea of air hammers in the purple brown dusk tainted with rotten metal smell of sewer gas... young worker faces vibrating out of focus in yellow halos of carbide lanterns... broken pipes exposed..." [11]. This stylistic device sets the terrifying atmosphere for the depicted reality. In this episode of the novel, the author describes a mental condition that occurs when reality and hallucinations merge into unbelievable images in the narrator's mind. Of course, each of these metaphors hides some certain meaning which is worth exploring further in another research effort. However, ordinary readers do not dissect the hidden sense of these metaphors but instead imagine the edited images and feel some certain emotions. It is possible to draw an analogy between the structure of such episodes and the structure of Allen Ginsberg's poem 'Howl' (1956). In spite of the fact that it contains a number of allusions and references to other pieces of art, the poem conveys the spirit of the Beat generation time. In many cases the necessary atmosphere is created due to the usage of images editing: 'who hiccupped endlessly trying to giggle but wound up with a sob behind / a partition in a Turkish Bath when the blond & naked angel came to / pierce them with a sword, / who lost their loveboys to the three old shrews of fate the one eyed shrew / of the heterosexual dollar the one eyed shrew that winks out of the womb / and the one eyed shrew that does nothing but sit on her ass and snip the / intellectual golden threads of the craftsman's loom...' [12, p. 16–17]. Thus, we can suppose that Ginsberg influenced Burroughs's manner of writing. It should be noted that the premises of editing in poetry may be found in the works by Arthur Rimbaud 'Illuminations' («Les Illuminations, 1874), Walt Whitman 'Leaves of Grass' (1855), and also in the works by dadaists and surrealists such as Guillaume Apollinaire, Paul Éluard, Tristan Tzara.

We can state that the desire for freedom from old-fashioned values defined a common for Salinger, Kerouac and Burroughs will to ruin the canonical narration and turn to experiments which were popular among the modernists back to the 1920's and 1930's. The common features of narration in the novels 'The Catcher in the Rye' and 'On the Road' are those that we explained with the help of K. Kesey's terms 'the unspoken thing', 'the thing' and 'intersubjectivity'. 'Naked Lunch' stands out of the novels researched in this article as its narration is based on the principle of editing. Moreover, Burroughs is eager to depict the abstract mind of a drug addict unlike Salinger and Kerouac whose aim is to show the characters' individuality.

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THE REPRESENTATION OF HELL IN MILTON'S 'PARADISE LOST'

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The article is dealt with the image of Hell in John Milton's epic poem «Paradise Lost» (1674). The attention is paid to the structure of Hell and its space organization.

John Milton (1608–1674) is one of the greatest poets not only in England but all over the world. His most famous work 'Paradise Lost' attracts readers' attention for more than 400 years. On the pages of his poem he created the whole Universe with its own laws and principles. The Universe of Milton's 'Paradise Lost' consists of Hell, Chaos, Limbo, Heaven and Eden. Each part is unique and represents the ideas of the author's vision of life and death, God and Devil. Hell is not an exception.

After short introduction to the topic of the epic poem Milton starts describing Hell: "A Dungeon horrible, on all sides round / As one great Furnace flam'd, yet from those flames / No light, but rather darkness visible / Serv'd onely to discover sights of woe, / Regions of sorrow, doleful shades, where peace / And rest can never dwell, hope never comes / That comes to all; but torture without end / Still urges, and a fiery Deluge, fed / With ever-burning Sulphur unconsum'd" [1, p. 3]. Milton represents here the Biblical image of Hell as the dark fiery place of eternal and continuous torment. The images of darkness and fire may appear contradictory. To reveal this contradiction Milton uses here the oxymoron "darkness visible". The components of this oxymoron combination are incompatible and inconsistent from the point of view of semantics out of a context: the darkness is associated with a lack of any light source while the visible bears in itself its existence. Thus, here the feature of the phenomenon is worked over: the visible is considered as flickering, fluctuating, allowing to see and realize the world around only for a moment. From the point of view of the emotional plan the darkness represents something hopeless, ominous, devil, visible is equated to something light, heavenly, bearing hope. As a result of the connection of such the inconsistent concepts the new dynamic image is formed: patches of light from an infernal flame cover darkness only for a moment, reflecting horror and hopelessness, on the one hand, and hope for changes, on the other. The correlation "devil – divine" in this oxymoron strengthens doubts of the main character, emphasizes a duality and inconstancy in perception of the world through inconstancy in visual perception, thereby embodying one of the basic principles in the baroque aesthetics.

Disharmony in Hell is emphasized by the absence of the celestial light in whole: "... here their prison ordained / In utter darkness, and their portion set / As far removed from God and light of Heav'n / As from the centre thrice to th' utmost pole" [1, p. 4]. Describing the position of Hell in the Universe Milton refers to the Ptolemaic model of the world. Total darkness and remoteness from the center of the Universe symbolize the absence of pure Faith and inner harmony. Hell is represented as a close system with specific bounds caused by the loss of harmony after the Fall.

If Eden in the poem stands for life, Hell stands for the death and despair. The understanding of Hell in such a way comes to the fallen angels when they try to explore it after the Stygian Counsel in Book II: "Through many a dark and dreary vale / They passed, and many a region dolorous, / O'er many a frozen, many a fiery Alp, / Rocks, caves, lakes, fens, bogs, dens, and shades of death, / A universe of death, which God by curse / Created evil, for evil only good; / Where all life dies, death lives" [1, p. 43]. It is typical of Biblical idea of Hell to represent it as a valley, especially in New Testament. But Milton goes further – he makes the landscape more vivid by adding geographical details (rivers, lakes, mountains, caves), physical features (frozen and fiery places). Nevertheless the key point of Hell representation tends to be the absence of light. It is the part of world under the shade of death. It is emphasized by the usage of the antithesis "all life dies, death lives". The Laws of Nature cannot work here. Life in Milton's poem is dynamic, full of hope and dreams. Death is static, there is no